/123 cont./

291 stamps. Soon after the Conquista they adopted the upper garment
177 and the straw hat still worn today.

The clothing of the men consists of the upper garment, linen trousers, the cloak (called "poncho" in Peru, "ruana" in Colombia /see the glossary, p. 250 /) and the waterproof, plaited
291 straw hat. The upper garment and the ruana are woven by the
294 women out of sheep wool, whereas the linen trousers are made
286 by the men themselves out of purchased fabrics. This is note-
177 worthy culture-historically, for cutting clothing from woven
[462] fabrics was unknown to the South American Indians in pre-Colombian times, since fabrics were not woven "by the meter" to be sewed later into clothing as desired; rather, the shape of the subsequent article of clothing was already taken into con-
296 sideration at the start of the weaving. It follows from the method of manufacture that torn fabrics are never repaired by the women with a ready-made patch, but are always darned in imitation of
[462] the texture of the cloth. It is different for men's trousers, the materials of which are bought by the men and sewed by them themselves, never by the women. Once these -- as well as the purchased shirts -- are torn, they are never darned, but always repaired by the men by means of a patch sewed underneath.
296 Thus, we have here the fixed rule that woven clothing is never-
177 patched, but is darned, whereas the sewed clothing is never darned,
462 but is always patched. The former is women's work, the latter men's work.

291 The garment covering the upper body of the men (tondatc; for lack of an appropriate European designation it is called upper garment in the following) is not a sleeveless shirt, since the sides are not sewed together, but are open. It is quite simply a rectangular woven piece of wool about 60 centimeters wide and 160 centimeters long, whose warp threads run lengthwise. A slit about 30 centimeters long is left open in the center for the neck. It is pulled on over the head, and the lower ends are either stuffed into the trousers or left hanging over them. In the latter case they must be secured with a strap tied over them (Ills. 154 /see p. 268/, 165, 166 /see p. 273/, 171 /see p. 276 /, 202 /see p. 289 /, 203 /see p. 290/).

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291 The men's trousers (calsón) have no pockets. On the aver-
294 age they reach to the calves. Generally they are very carefully sewed, either with purchased thread or with homemade, very fine yarn made of agave threads. In making them, as well as in the case of necessary repair work, all the edges are very carefully bound.

The men's ruana (atç) is generally square, with a side edge of 100 to 160 centimeters. It is sewed together out of two equally wide, rectangular panels, with a slit about 20 centimeters long left open in the center as a neck opening. Because of its square shape the ruana may be worn just as well with the neck-opening crosswise.

285 Whereas shoes or sandals are not used by the Paez, men,
462 women, and children wear the same type of straw hats (śwá).
293 These are plaited, however, only by the men and boys. The
415 dress of both sexes is completed by two or three of the colored
291 woolen coca bags, in which, on journeys, the necessary personal articles are also carried.

291 The garments of the women's clothing consist of wool and
294 are woven by the women themselves. In general the quality and
286 fineness of the women's fabrics are significantly greater than that of the men's woven fabrics. The boys' and young men's fabrics are generally the coarsest, woven with a rather thick spun thread. Decorative strips of a different color within the fabric are found chiefly in the women's clothing, but not infrequently also in that of the men, especially in the ruanas. The absolutely necessary basic clothing of the women consists of skirt and upper garment. Both are worn in such a way that the warp threads run crosswise. The skirt (atytól) is a very wide, tubular garment, whose diameter may amount to 150 centimeters and more, with a length (in the weaving state this corresponds to the width!) of about 80 centimeters. It is worn in such a way that the front part is tight, while the back side falls in numerous folds. It is fastened at the height of the hips with a woman's colored belt, and its upper edge is folded down somewhat over the belt.

/154 cont./

284 reinforcement is found at the other end of the net in the transition
286 to the braid part. The further procedure up to the completion of the sling corresponds to the beginning. At one end a sliding loop is tied by means of a knot, which, when the sling is used, is drawn over the middle finger.

d) Plaiting

283 The technique of plaiting is practiced among the Paez only
285 in plaiting bands for making straw hats (šwá) and for making three-strand ropes. The latter are plaited by the women in various lengths and strengths from agave fibers in the normal form of the three-strand braid. There are no plaited baskets, sieves, fans, bands, etc. of any kind among the Paez.

294 The shape of the Paez hats seems to imitate those of the
285 whites. It is the same for men, women, and children. They are made only by the men. The dry leaves of the šyěts reed, which are first torn into strips about one centimeter wide, serve as material. To be worked up they are then divided once more by being torn lengthwise into five to ten narrow strips from one to two millimeters wide. The quality and value of the hat depends on the fineness of these strips, for the finer the plaiting strips are the more waterproof and durable the hat is. It /155/ is made from a single plaited band (čemǒtč) sewed together in spirals -- starting from the center of the hat.

The plaiting of the band is done without any aids, in the form of diagonal plaiting with 11 strips (Fig. 33 /see p.256 /). At the start of the work they are bent in the middle and thus used double in such a way that the upper side of the reed leaf is on the outside. The second strip is inserted into this initial bend at right angles and likewise bent. This is done alternately until all 11 strips have been worked into a band approximately six to ten millimeters wide. The further plaiting work is continued with the double strips. For this the first double strip is always bent from the outside downward toward the center, in order to be drawn over the second, under the third and fourth, and over the fifth and sixth.

/155 cont./

294 285 From the other side there is a corresponding procedure with the then outer plaiting-strip, so that the strips are plaited alternately from both sides always only to the center. This produces a very uniform and firm band.

A thread of the agave fiber is used to sew the plaited bands together. In order to give the hat brim sufficient stiffness, leaf ribs are sewed on the underside over the seams.

e) Weaving

285 286 114 The demarcation of plaiting from weaving is not uniform. In the literature written in English the two are generally not differentiated. According to H. Nevermann (pp. 4-6), the following conditions must be given for the simplest technique of weaving, namely, rod weaving /Stabweberei/, such as is also practiced among the Paez: 1) the stretching of the threads or fibers on a frame, 2) long weft threads, 3) rectangular crossing of warp and weft, 4) mechanical formation of the first and second shed. The last point is the decisive one, for in plaiting each weft thread must be drawn separately over or under each separate warp thread, whereas in weaving this is done over a certain number of longitudinal threads simultaneously by means of a heddle rod or something similar. More complicated types of weaving, for example, little-board weaving, comb weaving, or braid-grid weaving /Brettchenweberei, Kamm- or Litzengatterweberei, types of weaving found in Indonesia and described by Nevermann, pp. 16-18 (see the bibliography in the foreign text, p. 325)/, do not occur among the Paez.

/156/ 1. Weaving Apparatus for Carrying Bands

286 The weaving apparatus for the carrying bands of the fiber bags (vitoñ̃ãpc) consists of a forked branch, the sides of which must not be too far apart and should, if possible, run parallel. Its size is 60 to 80 centimeters in height and between 20 and 60

/157 cont./

286 always lies conveniently in front of the woman for the weft. The beginning and end of the woven part start at a distance of about three centimeters from the horizontal stick. At the end the last weft thread is knotted at the edge of the warp. When the stick is pulled out, the band comes off the frame. Since the warp threads terminate in loops, the texture of the band cannot become slack.

2. Weaving Apparatus for Cloth

286 The weaving of cloth of larger dimensions for clothing is
• 294 also done in the technique of the linen texture and according to the same method as the weaving of the carrying bands for the
[581] fiber bags. Every woman can do both, for she herself must be able to make all the material needed by her family for clothing; otherwise a girl has no prospect of getting married.

The weaving apparatus stands upright and consists of two strong posts which are rammed into the ground about two meters apart in front of the house, but still in the shelter of the roof. Into each of these posts, a little above the ground, a notch is cut, into which the breast beam is placed horizontally and lashed. Its position with respect to height is unchangeable. The warp beam, likewise horizontal, may be lashed to the vertical post with ropes higher or lower, depending on the length of the cloth to be woven, whereby a uniform tension of the warp threads is achieved.

The non-twisted woolen warp threads are stretched in the same way as in the case of the carrying bands for the fiber bags. The width is determined by the piece of material to be woven.
[461] The work period for a woman's skirt takes a total of about six months. In order to attain a certain decorative effect in the finished piece, between the uncolored sheep-wool warp-threads are stretched likewise uncolored or differently colored cotton threads which, in the subsequent dyeing process with plant dyes, do not take on this coloring.

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286
●294 The shed rod consists of a round, straight wooden rod. The heddle loops are held by a horizontally stretched string immovable in height, which is tied left and right to the two vertical posts of the weaving apparatus. The sword is semicircular in cross-section, pointed at both ends, and carved out of the dark, hard wood of the chonta palm. Its width is /158/ three to four centimeters, its length about 60 centimeters. The shuttle consists of a rod on which the thread is wound crosswise. Sometimes the spindle with the spun thread is used for this.

Making the shed for the insertion of the shuttle is laborious, for -- depending on the width of the piece to be woven -- not all the corresponding warp threads can be pulled forward simultaneously with the heddle loops. The woman doing the weaving is able to grasp only about half a dozen heddle loops at a time with one hand and pull them forward, in order to push along the sword slowly and form the shed. Even before the shed has reached the width of a sword length, the shuttle must already be pushed along, so that the weft can only be carried through in stages, as it were, with the shed formed by the heddle loops (Ill. 181 /see p. 281/). The shed formation with the wooden shed rod is essentially simpler, since the latter may easily be drawn forward to form the countershed and the heddle loops yield.

The beginning and end of the woven material are determined by the width of the only thin cross-rod, since at the end the shed rod is drawn out and the cross-rod takes on its function. In the loops left at the beginning and end, weft threads are drawn through by hand in the same form of the plain linen texture, until the loops are filled out. The last weft thread in each case is taken threefold so that a firm selvage is produced.

3. Weaving Apparatus for Women's Belts

[463] Originally every woman was able to weave the women's belts (táw), the most difficult type of weaving among the Paez. Today it is almost a specialist's work, for in Calderas there are only five women left who are able to weave the women's belts themselves.

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286 One of them, Talesia Pame, has even developed a small in-
294 dustry from this ability. She now weaves women's belts almost
438 exclusively and barters them for food and other things. She is
463 in her early thirties and has three children. Her oldest daughter, about 12 years old, is also learning from her mother how to weave belts.

286 The weaving apparatus (tawkyá vitoñ) is fundamentally the
294 same type as the one for the bands of the fiber bags. The fork-shaped mounting of the frame is somewhat wider and correspondingly longer. The weaving material is wool. The preparation for making the patterns in different colors consists of stretching the warp threads of corresponding color, which, as in the case of the fiber-bag bands, are laid around a small cross-stick. /159/ The weft thread is always plain white and, in the form of a ball, is used as the shuttle. The general arrangement of the warp threads is such that on both outer sides a number of white warp threads are stretched, then follow four of red, yellow, blue, or some other color, which, in the completed woven band, appear in each case as a colored stripe running through it. The ornamented center section consists of four white warp threads followed by two red ones. The latter serve to produce the pattern and are the only warp threads of the belt that are not woven in the linen-texture technique. They are therefore not included in the shed loop that takes every second warp thread. There are two heddle loops, one of which grasps the warp threads corresponding to the shed loop, while the other grasps the red warp threads of the ornamental chain of the center stripe (Ills. 187 to 190 /see p. 284/).

In weaving the linen texture, shed loops and heddle loops are used in the normal technique. The red warp threads of the second heddle loop are lifted up -- altogether or in part, depending on the design to be formed -- while beneath them the weaving continues in the normal linen texture. Thus, if all the red threads are lifted together, a red cross-stripe is produced as the simplest design, the height of which depends on the length of time the second heddle loop remains lifted. In making designs

/159 cont./

286 for which only certain red threads are used, the weaver counts
● 294 the required number and holds these up for the time being with a special shed rod consisting of a small piece of reed. The red warp threads not required fall down under and appear on the back side of the band, in part as a negative pattern and in part covered by the white warp threads.

[531] No patterns exist for the weaving designs. In general it is a matter of traditional forms -- human beings, rhombuses, triangles -- although imaginative women include Latin letters in their store of ornaments.

On account of the space required for the arrangement for the mechanical shed formation, the band terminates in loops about ten centimeters long, which are removed from the cross-rod and plaited circularly with four strips each.

f) Plait-weaving

286 Whereas the carrying bands of the fiber bags (yáha) are woven in the technique of rod weaving in linen texture, the wool carrying /160/ bands of the coca pouches (kwatandyáha) are made in the plait-weaving technique. This means textile techniques which are not weaving because of the lack of mechanical shed formation in the manufacturing, but which also do not represent plaiting because of the vertical and horizontal course of their threads. The bands are about 1.50 centimeters wide and 76 centimeters long. At a superficial glance they give the impression of being plaited freehand because of their thickness. Their thickness results, however, from the turning and simultaneous crossing of the warp threads in the plaiting (cf. Ill. 152 /see p. 267/).

To make the band a frame similar to the one for weaving the carrying band for the fiber bag is required. The warp threads are stretched in the same way; the beginning and end are fastened to a similar cross-stick. Warp and weft are perpendicular to each other, but there is no mechanical shed formation.

/161 cont./
286 show the same design, but rather one that results from the cross-
531 ing of the twisted warp threads.

g) Dyeing

386 The Paez feel that black is the most beautiful color.
824 Hence almost all the home-woven garments of the men and
[822] women are dyed black, and only rarely does one see articles of clothing in the yellowish-white natural color of sheep wool.
[462] Dyeing is women's work and is done with certain plants, which, however, dye only the animal material used in weaving, but
● [294] not that from plants. This peculiarity of the dyes is utilized by the Paez to make patterns in their clothing by weaving into the sheep-wool fabrics a few cotton warp threads, which, in the subsequent dyeing, retain their original color.

Every woman is in a position to dye her home-woven fabrics black. To do this the pieces of fabric are boiled in a pot for about two hours, along with the leaves of the šal tree or the zóte tree (according to Hernandez, 1946, p. 944, with the leaves of a Phyllanthus) and then buried for two days and two nights with these leaves in a pit in black, rich humus earth (ašáktič). Then they are taken out again, washed thoroughly, and allowed to dry. The black dye is now lightfast and waterproof. The cotton ornamental stripes in the women's clothing, which are not affected by this dyeing process, are either natural
[283] in color, red, or green. They are bought by the women in the desired color, since cotton is not spun by the Paez.

386 The threads of different colors used to make the coca bags
824 and the women's belts were originally all dyed by the Paez
177 women with vegetable dyes. Today this is done only in part,
[439] for anyone who has the money buys aniline dyes at the market in Inzá or Belalcázar; they are more popular because of their stronger coloring and greater luminosity. Similarly, the cotton purchased in thread already dyed is more popular for making women's belts, since it is brighter or more brilliant.

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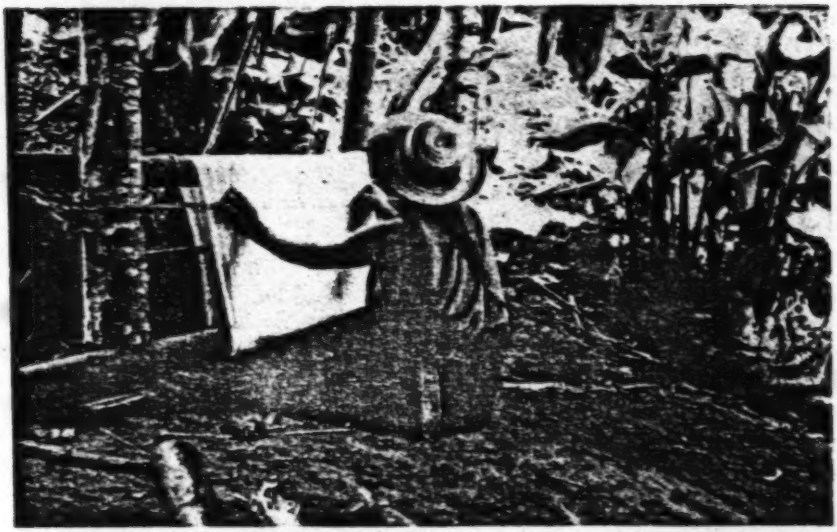

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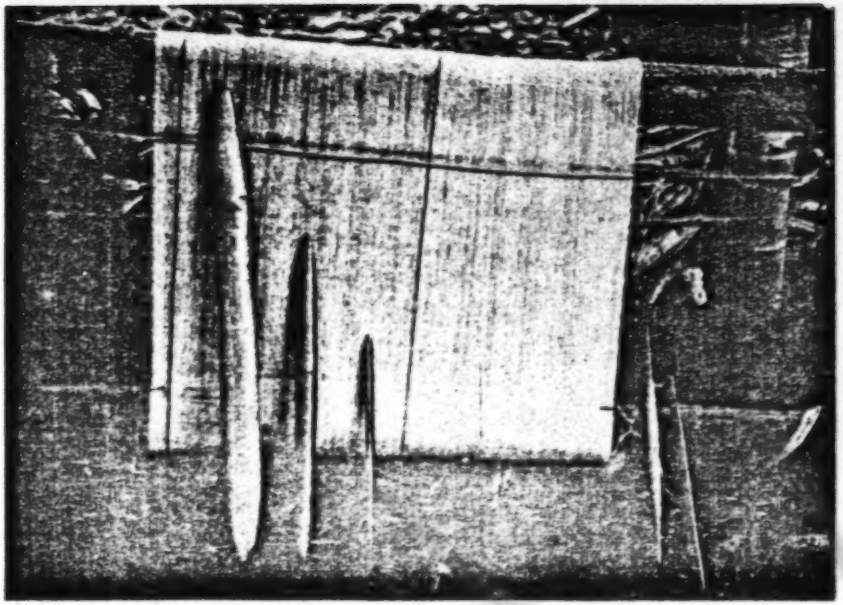

PLATE 186.—**Páez weaving.** *Top:* Woman weaving a woolen skirt. *Bottom:* Loom and weaving utensils. (Courtesy Gregorio Hernández de Alba.)

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PLATE 187.—**Páez weaving and spinning.** *Top:* Woman spinning wool while walking, San Andrés, Tierradentro. *Bottom:* Men weaving straw hats. (Courtesy Gregorio Hernández de Alba.)

[p.942c]